

Sets in Order



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The California Magazine of Western Square and Round Dancing

Sets in Order

Vol. 1 No. 5

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(Right) The young lady shown here is not rooting for her home team. The flag waving was done at the recent Texas Festival in Houston to indicate available dance room on the huge floor. (See story Page 14).

This month's cover indicates the different elements that make up the Square Dance picture; the musicians and the caller. (Photo by Fadler)

Allegro.

YA GOTTA' HAVE MUSIC



"SAY there, Sonny, you may call that thar stuff you're doing square dancing, but it shor ain't the way we used to do it back in the good ole' days."

The little man who has sidled up beside you at the Square Dance looks as though he knows what he's talking about. The "old days" probably takes us back to the time when our grandmother and grandfather were a courtin'—before movies, television, radio and the automobile—when the biggest entertainment was Square Dancing.

No, sir, Square Dancing isn't just like it used to be. Gone for the most part are the leather-lunged, blood-and-thunder yellers of yesteryear who, sans microphone and public address system, hollered in sometimes unintelligible screams to be heard over the roar of the crowd. The dance figures were different, too. The advent of modern travel has intermixed the dance styles from the different portions of the country until western calls are just as common in Vermont and Maine as some of the eastern "singing calls" which in turn, have left their influential mark on the dances of the west.

Music Still "Authentic"

If you're trying to find just how much of the old time element remains in the dance, however, you'd see that many things haven't changed. Perhaps



the greatest hangovers from the good old days are the fiddle tunes so synonymous with Square and Round dancing. The technique of the creaky fiddler sawing out the necessary rhythm could remind the old-timer of his early days.

Mississippi Sawyer, Uncle Joe, Climbing up the Golden Stairs, Golden Slippers, Flop Eared Mule, are just a few of the better known tunes that every orchestra nowadays has on its "must" list. More important than the tune, however, are the technique and rhythm of the dance. So different from the conventional piano or violin tunes, the cadence of the orchestra can make or break the evening and perhaps the one single all important necessity for a successful Square Dance is the choice of the right music.

"Live Music a Luxury"

Not all groups are fortunate enough to be able to afford the live music and, even if they had the necessary means, chances are they would run into the same difficulty many entertainment chairmen are finding today—that of a lack of good Square Dance musicians.

Some callers have taken it upon themselves to train musicians, while some of the better musicians themselves have taken under their wing novices who wish to take their chances in this sudden boom.

One caller, interested in training two new musicians who had much promise, found his duet unable to read music. Solving this problem by means of a wire recorder, he travelled throughout various parts of California, Arizona, New Mexico and Colorado, adding a hoedown here, fiddle solo there, a varsouviana here, and an occasional waltz or schottische tune so typical of that particular area. Bringing the tape back with him and playing it before his musicians, he soon had added a large sized library to his musical menu.

Good Records Just Recent

Back in the early days of this present rise of Square Dancing, a neophyte caller was faced with a very limited number of recorded danceable Square Dance tunes. Especially for the western Square Dance caller the task was difficult, for the few records that had been issued were made in the east with a much slower tempo. As recently as four or five years ago a

caller would call for an entire evening using two, perhaps three, recorded Square Dance tunes during the entire three hour period. Today, however, the picture is considerably changed. More than a dozen recording companies including the top name companies have pressed into wax some of the nation's most outstanding Square Dance tunes. Today a caller has a choice of many varieties of Square Dance albums without calls. In the past few months several companies have released complete albums of the more popular singing calls and other companies have travelled out into the field to find the best orchestras and to record them in the tune and tempo that the people who are Square Dancing expect and demand.

No longer need the lack of a large hall or the size of the crowd limit a group of people from having a caller to lead them through their figures.

Today more than a dozen top flight callers have entered into hundreds of thousands of homes throughout America through the medium of their recorded voices. The dancer need only know the fundamentals of Square Dancing in order to plan an entire evening of Squares and Rounds.

Round Dances Important

These round dances themselves present another portion of the complete music picture. The sudden surge of popularity of Square Dancing has driven many record companies into hurried conference and an all too hurried presentation of what might be representative of a Square Dance or Round Dance tune. More noticeable in the round dances, perhaps, are inadequacies which cause the dancer to be tripping all over his feet. Uneven patterns may be orchestrated by a top musician who still knows little or nothing about "Put Your Little Foot" or the steady beat required for a good schottische.

It's all quite evident that regardless of whether the music is "canned" or "live", good or bad, slow or fast, Square Dancing must continue its steady up grade in popularity. But how long it stays, how long it will remain as the most popular American pastime depends to a great degree upon the music available for all phases of dances.



NEED A PATTERN FOR YOUR LIVING ROOM SQUARE DANCE? HERE'S ONE THAT WORKS

THERE'S no better place to look than in the "Idea Corral" when you want some suggestions for that party next Saturday night. Here's the way the Winters solved the problem.

Bess and Jim Winters were having three other couples over for a "Square Dance" party. As the house was fairly small and one set was all they had planned on, they naturally couldn't bring in a caller with his P.A. system, live music and all, so they planned their own evening.

Two of the guest couples, like Bess and Jim, had been dancing for the past 5 months. The Stevens were relatively new comers, having only about three dances under their belts, so the plan was to start the evening rather slowly so that all could keep up.

To begin with, and until all the guests had arrived, those present tried a little "Hot Pretzels" (Victor-25-1009). Then, with everybody finally present, Jim called "Sets in Order" and the Square Dancing got under way. First off (with the easy ones), Jim walked the bunch through the fundamentals then put on Les Gotcher's "Texas Star" (MacGregor Album #1). This was a very easy one to start out with. Next tip they put on Bess's Favorite; "Jonesy" calling "Pistol Packin' Mama" (MacGregor Album #4).

It took a few minutes to cool off after all the swinging then things got rolling again. Going from the simple into the bit more complicated dances and intermixing rounds with the Squares, here's the program as followed

at the Winters that night:

"Varsouviana" (Folkcraft-1034), "Bird in the Cage", Carl Journell calling (Folkcraft Album F-5), then from the same album, a little more complicated dance "Four in Line You Travel" and Oklahoma Mixer (Columbia 37332). Then Jim Winters wanted to try calling one himself so out of the Bill Mooney (Imperial) Album he tried "My Little Girl". The folks liked it so much that they begged him to try calling another. He tried "Life on the Ocean Wave" (Folkcraft 1004) but had to admit that he'd only practiced the one so the gang had to get the "Ocean Waving" off of the Les Gotcher (MacGregor #3) Album.

Before the evening was over the bunch was dancing to Carl Myles calling "Cheyenne Whirl" (Imperial album) and Lloyd Shaw calling a Do-Si-Do hash (Decca's "Duel in the Sun" 12 inch album).

Everybody seemed to have a wonderful time, and best of all they all felt that they'd learned something and were ready to turn out full force at the club dance the next week end.

(Editor's Note: This is just a sample of the fun you can have with records. A whole flock of new recordings are due off the molds any day now and "Sets in Order" will attempt to review them as they come out. For any particular help in lining up an evening of "Squares" and "Rounds" or for answers to questions regarding records or books on Square Dancing just to write us for a speedy answer).



BIRDIE IN THE CAGE

AND SEVEN HANDS 'ROUND

First couple balance and swing,

The gent leads out to the right of the ring.

Swing the lady on the right with a right hand 'round.

First gent leads to lady Number 2 (his real right hand lady) and using a forearm hook turns her with his right arm, leaves her where he found her and goes back home.

Partner left as you come down.

A left forearm hook with his partner going full around leaving her where he found her.

Turn the opposite lady with the right hand 'round.

Number 1 man turns Number 3 lady with a right forearm hook, leaves her in place and returns to home.

And back to your partner with a left hand 'round.

Now the lady on the left with a right hand 'round.

(That's the man's original corner).

And a left to your partner as you come down.

Now it's birdie in the cage and seven hands 'round.

Returning from his corner the man does another left forearm hook full around with his partner and instead of leaving her in place leaves her in the center of the set and the seven other members of the Square join hands and circle left.

The bird hops out and the crow hops in.

Number 1 man replaces Number 1 lady.

The crow hops out with a left allemande.

Going out of the center the Number 1 man goes immediately to his corner girl with his left hand and joins an allemande left with the rest of the group.

A right to your own and a right and left grand, etc.

OVERHEARD

OUT-OF-TOWN guests to a local Square Dance the other night were noticed to be sitting out quite a few of the dances. Approached by one of the club members they were asked whether they did much Square Dancing where they came from.

"Yes," was the answer, "we dance about three times a week back home."

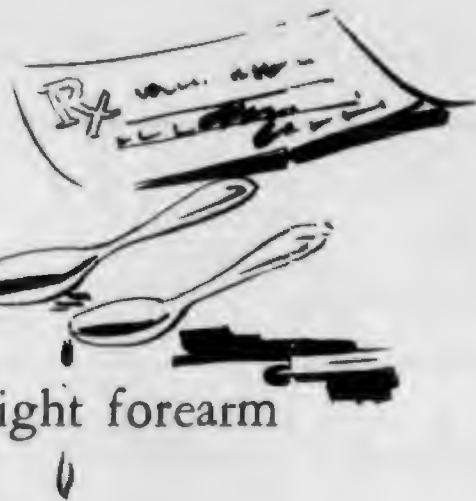
"Well," went on the host, "I imagine you dance quite a bit differently out your way than we do here."

"No, our style is almost identical to yours."

"Well, then, why aren't you dancing?" further queried the inquisitive Californian.

The out-of-towner looked at his wife, then turned and smiled sheepishly, "Well, I guess we're sort of funny but we wanted to be sure we knew the dance before we started it. But each time we ask the name of the dance somebody tells us that its "Forward Three" or "Back You Blunder" or "Four Hand Star" or some other name we've never heard before. We sit out so that we won't mess up the dance only to find out when it's started that it's one we do back home, only under a different name. Be kinda nice if somebody sometime sits down and either invents brand new names for every dance so that everybody can stick to them, or folks everywhere decide to call the dances by the same name. That way everybody would know what to expect."

DOUBLE THE DOSE



First couple balance and swing,

Now left hand to your corner like ropin' the calf.

First couple does a left allemande with their corner.

Your honey in the center with a once and a half.

Couple Number 1 meets in the center of the set with a right forearm hook going full around.

Left hand the next and the same old way.

Number 1 lady with Number 4 man and Number 1 man with Number 2 lady with a left forearm turn full around.

Again to your honey and swing her all day.

Number 1 man and lady meet in the center and they do a regular waist swing.

Now lead to the last and circle around.

Number 1 couple join hands with Number 3 couple and circle once and a half.

Like a jay bird walking on frozen ground.

And side couples do a right and left through.

Couples 2 and 4 change places with a right and left through, but do not go back.

The active pair duck past the two.

Couple Number 1 after circling a time and a half with Number 3 is on the outside of the Square. Number 3 makes an arch while Number 1 goes under.

Now it's left to your corner on the rugged ground.

Number 1 man goes to Number 4 lady while Number 1 lady goes to Number 2 man with a left forearm hook around.

And meet your honey with a full turn 'round.

Number 1 man and lady meet in the center with a forearm hook and go full around.

An elbow hook with the next down the line.

Number 1 lady with Number 4 man, Number 1 man with Number 2 lady with a left arm full around.

Now your own and you're doing fine.

Number 1 couple with a right forearm hook full around back to home.

The outside up and then return.

Second and Fourth couples go forward and back.

Change those ladies like butter in a churn.

Two ladies doing a change in the center with a full turn around.

Left to the man and double the dose.

The man turns the girl in place full around.

Right to each other and hang on close.

The two ladies give a right to each other going full around.

Left to the man who is all alone.

The girls back to their partners with a full turn in place.

A right and a left and you balance home.

Second and Fourth do a right and left through and back to their original home position.

An allemande left, etc. . . .

THE CREAM SEPARATOR

BY HAROLD STURROCK

Circle left and circle awhile
It's do-si-do Kentucky style

"Break with the left" . . . Whoa! Right about here is where most of the trouble starts. With this call we've seen confusion at its best and for those who are not too sure, here is the tip-off. The caller, when he says "break with the left, pull the corner through," really means for everyone in the circle (four, six or eight) to drop hands momentarily, with each man reaching across with his right hand, taking his corner girl in her right hand, going completely around her until he faces out and she faces in, then taking his partner's left hand with his left as she comes around, the circle is again completed. At the next call, "break with the left, pull the corner through, and shuffle along with the old shoo shoo", each man drops his left hand from his partner. Holding onto the corner with his right he goes around her and back to his partner for a do-pas-o. It's that simple. Any questions? . . . Oh, you want to know how to do a do-pas-o? Well, here it is.

Circle left and circle wide
It's a do-pas-o on every side

Well, what do you know, it's a do-pas-o. That's just a cute way of telling you that from a standing, circling or running start you take a left forearm hold on your partner and go completely around each other sending her to her corner while you take your corner with a right forearm hold going around her and back to your partner with a turn around in place. Now you're doing a do-pas-o. So?

Do-sa-do your corner
Do-sa-do your own

A lot of folks get this confused with something else. In this dance as in any do-sa-do (folks back east call it a do-si-do) you just pass either your partner or your corner with the right shoulder, going around back to back, then backing up to place. Both times, of course, you pass right shoulders. Now here's what you might get it mixed up with.

It's all around your left hand lady
See saw your pretty little taw

Now here's where you've gotta have cooperation, and timing, and everything. For the man this starts out the same as for do-sa-do your corner. On the first of the call (all around your left hand lady) the man starts toward his corner passing right shoulders. As the man starts, the girls move into the center holding their skirts, making a little "bob" then backing out just as the man is about to back to his place. She moves backwards in time for him to move in front of her, then as he turns to face his partner the girls move right into the center again, make another "bob" and back out. This time the men pass left shoulders with their partners, making a little counter-clockwise turn, then around in front of their partner and back up to place. The only motion of the girls is to move simultaneously forward into the center and straight out back, at all times facing the center. For timing's sake, it's often well for the men to make a wide sweeping motion but the dance is only lovely to behold when it is done as one unit and synchronized to the second. A little practice will put you in top level class.



JIM YORK

Jim York has been living in Southern California for quite a few years and called his first Square Dance about a year and a half ago. Today Jim's time is pretty well filled with calling engagements and an average monthly list of approximately 21 nights taken with his various clubs and adult education groups. Jim considers the El Segundo Promenaders as his home club, having called his first square in that group. The important part of the Jim York calling team, according to Jim, is his lovely wife, Jeanne, who helps him out in the rounds and who is active right along with him. The Suzie Q which Jim dreamed up and introduced is quite similar to a dance used in Texas called the Grand Cutshaw.

"SUZIE Q"

First and third balance and swing,
And lead right out to the right of the ring,
Circle four in the middle of the floor,
And spread out four in a line.

First and Third couple circling with Two and Four once around, stop their circle and open into a line with Couples 1 and 3 near their home.

Everybody forward and back.

Both lines go forward and back.

Forward again with a right and left through.

As in "the route" couples 1 and 4 and 2 and 3 do a right and left through.

THE SQUARE OF THE MONTH

And turn right back with a Suzie Q.

Give a right hand to your opposite and start a grange do-si-do.

Opposite right and right hand round,
Partner left as she comes down.

Opposite right and right all around,
Partner left and turn her around.

Starting with the opposite right, go around her, then left to your partner all the way around, right to your opposite all the way around, and your partner left and turn in place.

And down the line with a right and left through.

Couple 1 active with Couple 2 and Couple 3 with Couple 4 doing a right and left through along the line.

Now turn right back with a Suzie Q.

Starting with your opposite right do the same as before.

Opposite right and a right hand round,
Partner left as she comes down.

Opposite right and right all around
Partner left and turn her around.

Now across the set with a right and left through.

Repeat the same thing across the set this time Couple 1 with 4 and 3 with 2.

And turn right back with a Suzie Q.

(Repeat patter for the do-si-do.)

Now down the line with a right and left through.

And turn right back with a Suzie Q.

Couple 1 with 2 and 3 with 4.

(Repeat patter for the do-si-do finishing up with the men turning their partner in their original home.)



CASE NO. 7193

By Charlie Edward Kooke

Consulting Psychologist (and Square Dancer)

IT can almost be said to be axiomatic of human nature that a good way to take the fun out of an activity, the pleasure out of food or the joy from an endeavor is to make the observation that "it is *good for you*, too." Somehow, we like to feel that anything that is fun should carry with it some element of danger, prohibition or immorality. The tired business man does welcome the ocean voyage prescription from his doctor, but can more often be found relaxing dangerously, ogling the chorines at the Chez Ulcer. Therefore, it is with some apology that we propose the thesis that in addition to being a heck of a lot of fun, square dancing is good for the mind as well as the body.

It is our bet that you could look at any number of happy couples joyously engaged in the routines of a square dance and find a repetition of the story of Fred and Alice who not only rediscovered each other, but also cleared a lot of cobwebs out of their minds and marriage through this pleasurable activity.

Our particular couple had been married for almost twenty years. In the beginning, everything was rosy. They had all the attributes of an "ideal couple"—good background, a nice family, interesting social activities and security. The war changed their picture as it did that of most of us. New demands consumed their energies and old interests and ties passed into the limbo of "the good old days." After the war, they tried to get back into the old pattern, but something had happened and no longer were they so close — or quite so young and adjustable. It seemed easier to succumb to boredom

and disinterest; easier, that is, until quarreling broke the monotony.

So they turned to a psychologist for help. In working out their problem with him they discovered that basically what they needed was some activity in which they could be interested together: something quite apart from "home" and "business"—something to give them a new zest for living, for having *fun*. Square dancing, was suggested, but Fred eyed the undertaking with vague alarm. *That* stuff was for kids or courting couples, not for a tired business man whose waistline was his everpresent testimonial of respectability—and middle age.

But his desire to preserve his marriage was greater than his objections, so, with a pill-taking attitude, he and Alice enrolled in a square dancing class. The going was pretty tough at first; the routines seemed horribly complicated, the calls sounded to their uneducated ears like the song of an adenoidal auctioneer, they were among strangers. But they kept at it and soon lost not only their awkwardness, but also their feeling of strangeness. Sure, they came home dead tired—but somehow refreshed. Their proficiency increased in direct ratio to the decrease in Fred's waistline. Fred, whose taste in clothes was conservative, discovered new beauties in the spectrum and decked himself out in appropriately colorful shirts and ties to match the gaiety of Alice in her bright swing skirt and blouse. *They were having fun!*

And their marriage? Maybe Fred was right when he said that dancing was for courting couples for he can be seen flirting outrageously with his wife at the dances.



"THE CALLER'S FRIEND"

Just as important as the lawyer's briefcase, the doctor's little black bag, or the carpenter's tool kit, is the caller's little black book. An ever present, easily to be referred to reference library of every call, break, introduction, and ending, the caller's notebook is perhaps his one most valuable Square Dancing aid. Many callers, upon receiving a new call, type it into their pocket-size notebook so that it will be handy at the unexpected odd moments when it's time to do a little bit of practice and thinking. Driving back and forth to work is one caller's choice time to learn new calls. Another studies while he rides the bus. One caller, a salesman, pulls out his notebook while waiting for appointments and accomplishes much in this otherwise "dead" time.

PATTER

Shades of Shakespeare, Robert Browning, or even Ogden Nash, when we picture the

caller sitting down and figuring out new patter for "fills" in his Square Dance repertoire. Like writing the old time Burma Shave road signs, new jingles destined to be attractive patter have to have lilt and a goodly sense of humor. In fact, some of the callers don't even hesitate to use such patter as:

"Use Burma Shave if you would save,
Your loved ones from an early grave."

Another clever bit of originality:

"A hickory limb and an old burned stump
Meet your honey and everybody jump."

What's your favorite patter? Do you have some original verse that you made up yourself? Starting with the next issue of "Sets In Order" we'll print any good and original favorite bits of patter submitted by callers everywhere, together with their names and a word or two about them. Just send your patter lines indicating whether you use them for a promenade, do-si-do or what.

THE CALLER

A square dance caller is a fellow (or lady) who is in love with his hobby.

He's interested enough so that over a period of time he has studied, listened, and watched to learn more and more about square dancing.

He is a teacher, he has studied hard and now he is able to put into words the directions that are necessary to train an apt square dancer. Perhaps you wonder what sort of a "hobby" it is when a man charges for his services to teach and to call for groups. Actually very few callers are millionaires and for the most part they have discovered only that here's a hobby that if treated correctly may pay for itself. The average caller will spend all he makes or more in buying new books, the latest records, in costumes and public address systems. Like so many he will spend all the spare time he has in touring to various parts of the country, in learning the new dances, and attending classes and institutes given by those in various parts of the country so that he may, in turn, bring this idea of the dance back to his own groups. He is an ambassador, taking the dances his group has developed into other parts of the country and bringing back new ones for his pupils to learn.

THERE IS A WAY

Just what is the purpose behind the Square Dance Associations' Roundups, Jamborees and Stampedes?

The original idea was to get the Square Dancers in Southern California more closely acquainted with one another and give them an opportunity to dance with good sized orchestras and the top callers in the area. The idea was and is good—the gathering together of so many wonderful people with but one thought in mind—that of having “fun”. Now almost a dozen such gatherings have been held. At each one the capacity of the hall has been thoroughly taxed. There just isn't enough room, and yet for a great part, dancers seem to enjoy the fun. With each new location the number swells, and more dancers try to get in to jam the halls even further.

To a few the Jamboree is no fun. Theirs is the job of organizing and planning, publicizing, financing and worrying about the big day, perhaps for even months ahead. Strangely enough, to the relatively few who do all the work come the “gripes”, the dissatisfaction and the murmuring.

The biggest fault among the dancers themselves is that small groups whose fun is dancing together at their own clubs, move in one body to the largest halls, and, sticking together, spend an afternoon as though it were one of their regular meetings.

What is the advantage? What is there to learn by the more crowded conditions, the hard to hear public address systems and the mob?

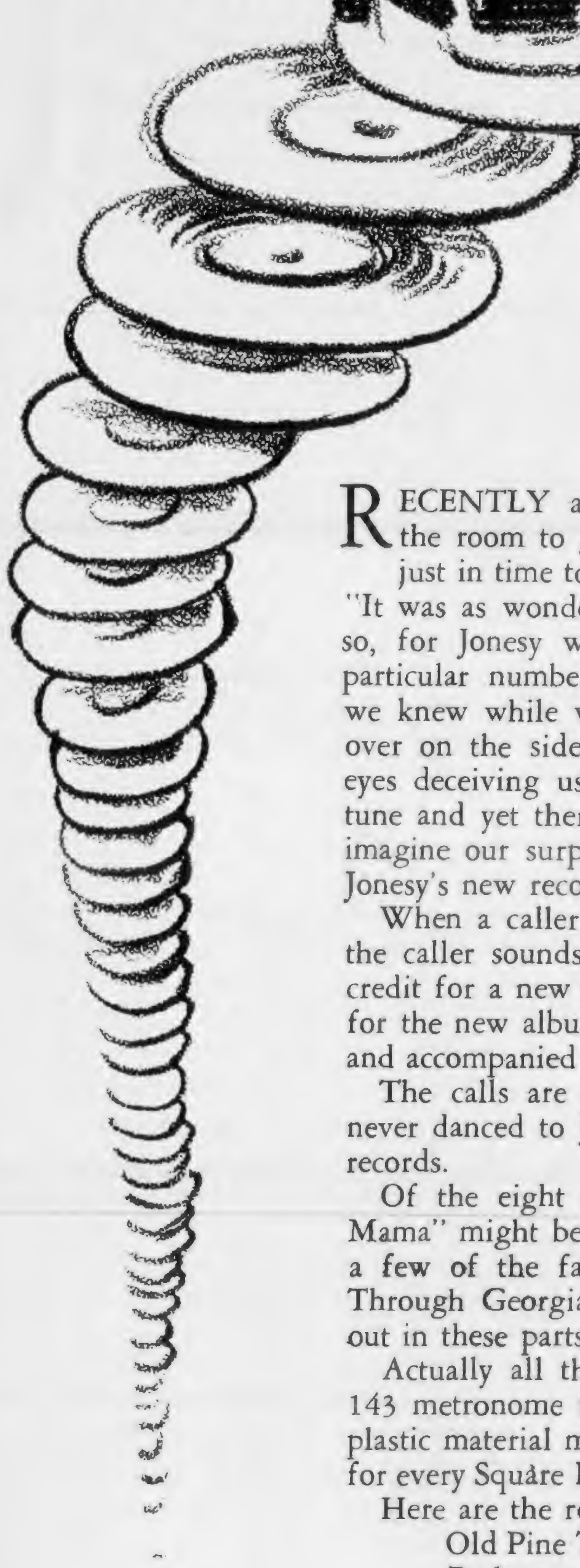
Much of the original purpose behind these events has been lost when a few single couples enter the hall and find it difficult to find themselves a set and even then find the reception cool and the friendship lacking. The greatest single element in Square Dancing is the intermingling of thoughts and individuals, and the closer knitting and cooperative spirit required among all the participants. Perhaps it is natural for friends to stick together, but the clique, the segregation that arises tends to kill rather than create a lasting interest. The big emphasis should ever be on the dance, on the fun and the enjoyment. If Roundups are to be successful they must (1) be small enough so that there is ample room for all, (2) have proper sound and (3) have a system of mixing so that individuals have an opportunity of better getting acquainted with one another.

One solution might be the holding of small inter-club jamborees where two, four or six clubs could pool their callers, their music and their hall money to get a large enough space to contain all, then to spend a good part of the time in getting acquainted. Here the individual is not lost, here the more difficult dances can be done without fear of slower, less experienced dancers being made to feel uncomfortable or in turn slow down the activity of the others. Perhaps this is not the solution. But somewhere there is a good idea that will make this mass gathering of enthusiastic Square Dancers successful and pleasurable to all.

ON THE

RECORD

NEWS OF THE BEST IN SQUARE DANCE RECORDINGS



RECENTLY at one of Jonesy's (Fenton Jones) clubs a couple left the room to get something out of their car and got back to the hall just in time to edge into their favorite Square, "Pistol Packin' Mama." "It was as wonderful as it always is," said the lady, "maybe even more so, for Jonesy was really in full swing that night, especially on that particular number—or so we thought for the minute. The first thing we knew while we were in the middle of the number, we saw Jonesy over on the sideline in a corner talking with another man. Were our eyes deceiving us? There was Jonesy, just as clear as ever, calling the tune and yet there was his twin brother over on the sidelines. You can imagine our surprise when we learned that we were dancing to one of Jonesy's new records—Boy, it it wonderful!"

When a caller can produce a record that sounds every bit as good as the caller sounds in person, he has really accomplished something. The credit for a new series of outstanding quality records goes to MacGregor for the new album of eight sides with Jonesy calling up to top standards and accompanied by guitar and Bass only.

The calls are clear, easily understandable even to a person who has never danced to Jonesy, or hasn't even done the particular figures on the records.

Of the eight sides perhaps the top numbers besides "Pistol Packin' Mama" might be "Indian Style", a wild tom-tom like creation that hashes a few of the familiar patterns into a most unusual dance, "Marchin' Through Georgia" (called much the way we dance "Glory Hallelujah" out in these parts), and "The Old Pine Tree."

Actually all the dances are enjoyable. The tempo ranges from 128 to 143 metronome beats per minute and the choice of unbreakable vinylite plastic material makes the discs even more valuable than usual. A "must" for every Square Dancers' home collection.

Here are the records contained in the new album:

Old Pine Tree

Parley vous

Hot Time

Pistol Packin' Mama

Pop! Goes the Weasel

Comin' Roun' the Mountain

Marchin' Through Georgia

Indian Style

Please mention "Sets in Order" when patronizing our advertisers



THE Coliseum in Houston, Texas, has a seating capacity of approximately 9,900 visitors. As the 9,950th visitor squeezed into the last possible bit of space Friday night April 8th, 1949, the entire mass of humanity stood at attention while the orchestra played "The Eyes of Texas are Upon you."

Out on the floor almost 2,000 dancers filled each one of the 171 marked squares, the overflow space off the regular dance floor, danced behind the bleachers, in the entrances and in every available space, to make this perhaps the largest exhibition of Square Dance activity our nation has ever seen.

The event was the First Annual Square Dance Festival held in Houston, Texas. Responsible for the big doings was the Houston Square Dance Council and the Parks and Recreation Department of that city. Not one but two five piece Square Dance orchestras kept the music rolling in the entire four hour period on Friday evening, and for another four hours the following Saturday night. One caller after another, chosen from among the tops in the entire Texas area and surrounding states, would mount the stage, call one tip, then relinquish his spot to another. Two such tips and a round

dance would be played in fast succession by the orchestra. Then the second orchestra would chime in and duplicate with two new callers and another round dance.

To a Californian viewing these Texas goings-on there were quite a few moments that stood out; most noticeable was the difference in style between the Texas and the California dances. (See page 18). Next was the great variety of callers used on the program. On Friday night there were 26 different callers presented, while on Saturday there were 30.

Memorable features of the two night performances were the excellent exhibitions presented by the Houston folks, as well as by some of the visiting sets from out of state and different parts of Texas. Couple exhibitions included a Varsouviana exhibition by Pauline and Herb Greggerson, Cotton-Eyed Joe as done by Judge and Mrs. Paul Powers and an exhibition of Betty Blackhawk by its originators Homer and Betty Howell (Oklahoma City).

Guest callers included Herb Greggerson (El Paso, Texas), Lloyd Collier (Dallas), Homer Howell (Oklahoma City), Bob Osgood (Los Angeles, Calif.), Al Brundage (Connecticut), and several others.

Seen at the Houston Festival: (1) Yalamand Left — callers showed "Yell Leader" tendencies. (2) Instruction at afternoon sessions. (3) Jack Stromatt M.C.s and calls. (4) Festival Chairman "Doc" Journell (left) introduces Homer and Betty Howell of Oklahoma City. (5) Assn. Prexy Harry Hope takes over. (6) "Like hundreds of ants."





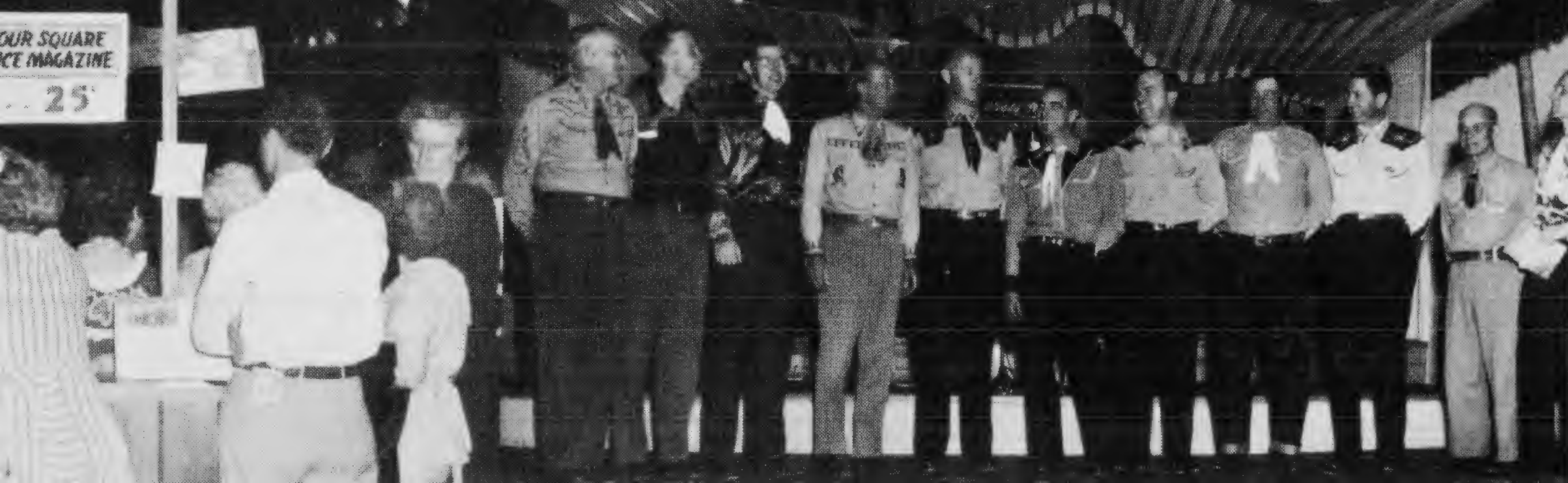
THE Urbita Ballroom out in San Bernardino was the scene of the first "Stampede" sponsored by the San Bernardino and Riverside County Square Dance Association, April 3, 1949.

The brand new baby in the Southern California Square Dance picture, the San Bernardino and Riverside Counties Association did itself proud and more than 40 clubs turned out to crowd more than 1,200 Square Dancers onto the ballroom floor. Sponsors for this first large event had anticipated a fairly large turnout, but those in charge were quite pleasantly surprised to find such wholehearted support. The result was a prediction for a most successful future for this new organization.

Much credit for the fun and Square Dance pleasure pictured on these pages was due to Neil S. Jacobsen, Director of the Redlands Recreation Department; Ed Gilmore, caller and instructor in the area; and John Boyd, president of the Yuciapa Square Dance Club.

Photos by Joe Fadler.





WHAT'S THE DIFFERENCE?

(It's always a lot of fun to get out and see how the other folks in the country live, especially how they live when they're Square Dancing. As the first roving assignment for "Sets In Order" it was my pleasure to visit the Houston Spring Festival, April 8th and 9th and to make observations on the handling of large Square Dance groups as practiced in another part of the country. Comparing the Houston event with a similar Jamboree, Roundup or Stampede of our own, one finds many differences not only in style but in general management that might prove interesting to "Sets In Order" readers, so here they are point by point.—Bob Osgood, Editor.)

SPEED

Clocking the music time of two Square Dances within the same week provided me with the one big difference between the California and the Texas style of dancing.

Texas: 124 to 132 Metronome Beats Per Minute.

California: 134 to 152 Metronome Beats Per Minute.

STYLE

The difference in tempos offered different possibilities in the different states. The big differences were:

WALK:

Texas: A two-step; a constant step together step for everything from promenade to swing.

California: A shuffle step with a slight sand paper sound offering an opportunity for a more erect stature on the part of the dancers. (Texas won't like this).

HAND HOLDS:

Dancers in the Houston area quite extensively use the over-hand grip in the Allemande Left figure and in the Grand Right and Left. California uses the regular underhand "hand shake" position. Incidentally in Texas there's no balance on an Allemande Left. Also noticeable is the fact that upon returning home from a promenade the dancers for the most part did not turn under the arm (although some did) but just faced the center of the square and stopped, waiting for the next call.

COSTUMES:

In both Texas and California the emphasis is definitely on the costume side. It cannot be said that one state emphasizes the costume any more than the other. About the same percentage of the men seem to wear boots while the fancy dresses including pantaloons seem to be quite popular in both areas. One very noticeable feature, due partly to the slower tempo of the music, was the extensive "skirt work" on the part of the girls. The use of the hands in twirling the skirts at every possible moment lent an added charm and beauty to the pattern. In this one particular phase California dancers can gain much from their Texas neighbors.

ADDED FEATURES:

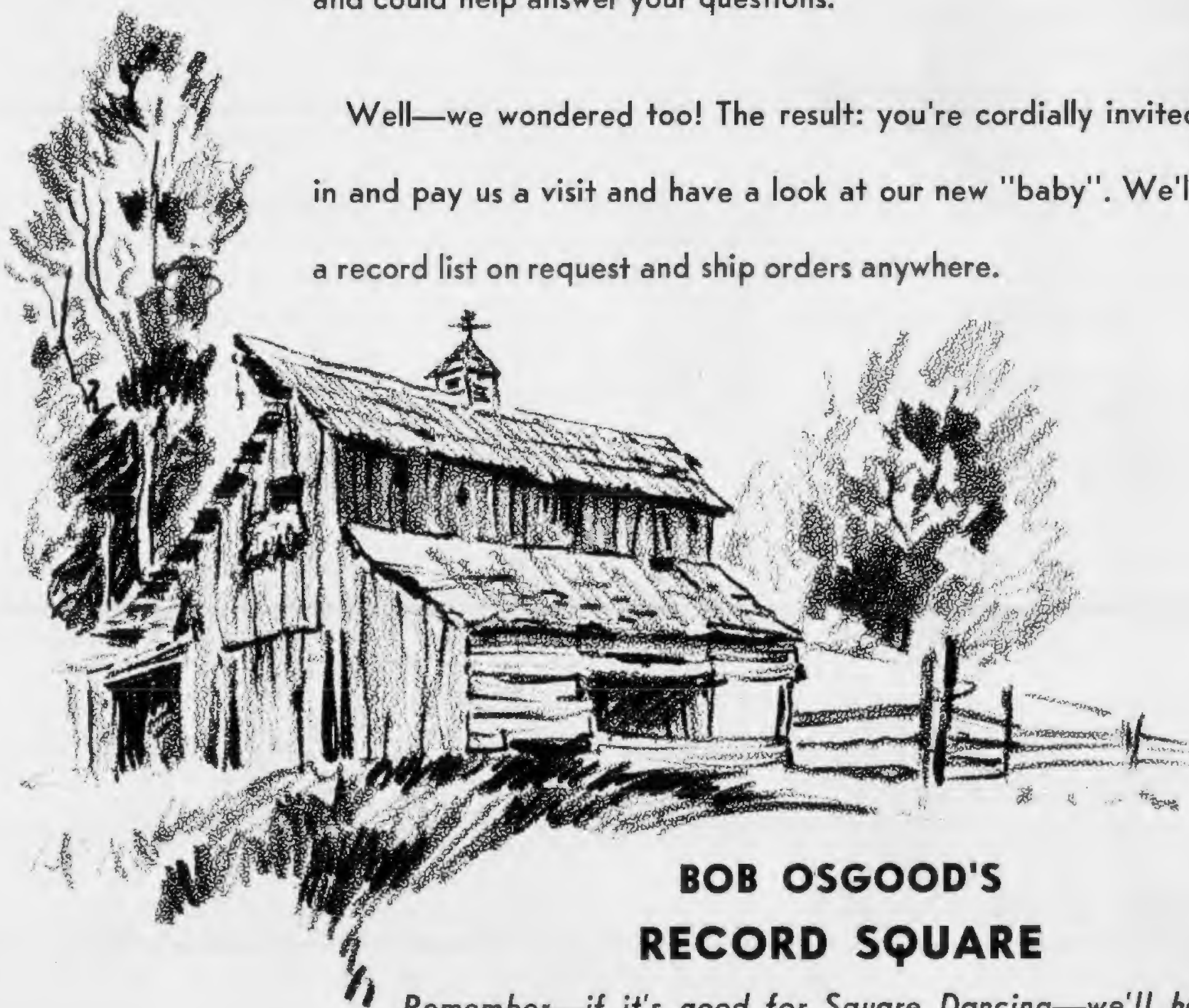
One big attraction that has not yet been attempted in the Southern California area was the use of two three-hour afternoon Square and Round Dance Institutes which attracted somewhere in the neighborhood of two or three hundred persons each session. Noted callers and instructors explained the new and different calls and round dance steps in a most successful, informal addition to this festival.

It was noticeable that there were many finer and some major differences between the Houston and Southern California style of Square Dancing. No one can say that one was better than the other. No one can say that one was right and the other wrong. There was one great similarity between the two—a similarity so marked in every type of Square Dancing whether in Maine or Florida, in Washington or San Diego. Forget the feet, the hands, forget the tempo of the dance, the costumes, and just watch the faces. Listen to the sounds that indicate fun—the smiles evidenced on the participants' faces. It's the same everywhere, fun and laughter, and the leaving of troubles outside the hall.

THERE'S ALWAYS LOTS OF ROOM FOR A GOOD IDEA

HAVE you ever wondered why somebody didn't open a store *just* for Square Dancers?—A place where "beginners" or "oldtimers" could come for *all* the "best" in Square Dance and Round Dance records and books—A place where you knew you'd get the "right" record for the "right" dance and where the attendants themselves were Square Dancers and could help answer your questions.

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Keeping up with the nation's press in the matter of Square Dancing were notable additions to the national publicity picture.

Life magazine of Feb. 7, 1949, gave on outstanding four-page picture story of the Oklahoma City Square Dance Jamboree held a short time ago. An outstanding bit of promotion, the article showed some very unusual shots of dances taken from a cat-walk high above the floor. The patterns were most outstanding and undoubtedly attracted much attention. One noticeable omission was closeups of any of the participants which would show the most unusual thing about Square Dancing — the expression on the dancer's face when he is completely satisfied with his accomplishments.

This last omission was compensated for to a large part in the full page color photo which adorned the Feb. 1st issue of *This Week* magazine which appeared in several million Sunday newspapers throughout the country. The likeness and freedom of the costumed dancers undoubtedly did a fine public relations job for Square Dancing wherever it was seen.

NEW ZEALAND SQUARES

From Edna M. Reeves, Port Chalmers, Otago, New Zealand . . .

Square Dances have always been popular here (in New Zealand). At mostly all dances, they are interwoven throughout the evening's program. In Dunedin not far from here is the biggest and most popular dance hall in New Zealand. There they have two halls with connecting doors between. In one they have modern dancing and in the other all old time, so you can do whatever you please just as the fancy takes you. At most dances, though, the most popular square dances are the Quadrilles — Alberts and Lancers, then there are the Waltz Cotillions — the Caledonians — Larkarina — Waltz Vienne. Besides square dances there are lots of other old time dances which are always popular; The Destiny, Schottische, Lorinka and ever so many more . . .

As far as square dances are concerned over here there is one thing missing, the M.C. doesn't sing the figures as they do over there, he just calls them out as they come along . . .

Please mention "Sets In Order" when patronizing our advertisers.

From the FLOOR

DEAR EDITOR:

Received my copy of "Sets In Order" . . . like it very much. Your "Handies" sure is a good feature. You missed one, however. That is the hand position in the promenade. Hands should be held chest high and it helps a lot to get away from too much pulling and bone crushing. On your music problem you might seek out talented youngsters who with a little guidance can help out. They need experience and often seek it . . .

Henry Graef
—of Chicago

(The most generally used practice in Square Dance groups in Southern California is to promenade with the hands held in a position level with the chest of the shortest person. Therefore if the couple has a real tall man and a short girl, the hands if held

at the man's chest level would be quite a stretch for the girl. On the other hand, chest level for the shortest puts both couples in a more comfortable position and still doesn't look too stiff or stilted. Thanks for the hint on the musician angle. Perhaps some of our readers have already had experience along this line. Let's hear about it.—Ed.)

SPEED OF DANCES

DEAR EDITOR:

Perhaps I may be able to explain in a way to our good friends Mr. and Mrs. Peterson ("From The Floor"—"Sets In Order", April 1949) some of the things that beset them at the Roundup.

Taking the points in order: (1) The balance and one swing at the end of the promenade: This was not done with any thought of speeding up the dance but was added for the purpose of making a more uniform figure. It helps visiting callers who could not get used to our "do-sa-do finish" and did not allow in their timing for

Continued on next page

HOWDY PODNER . . .

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FROM THE FLOOR (Continued . . .)

such a figure. Lloyd "Pappy" Shaw even coined a call "Home go with a do-sa-do" to cover this pattern and other callers such as Jimmy Clossin and Herb Greggerson found it bothered them. I think in addition to this it has made a much more satisfactory figure because in our old do-sa-do routine there were more causes of "boomps a daisy" than "do-sa."

(2) The balance on an allemand: I didn't know that it had been eliminated. I personally teach it but have fought for a long time and I know others have too for the elimination of the great tug and jerk in a balance. It sometimes has the appearance of two people trying to pull one another off their feet. It was anything but graceful and sometimes became downright dangerous.

(3) The speed of the dance: At the Roundup it was gosh-awful fast, but I don't think either the caller or the band can be blamed too much. I wonder how many people on the floor realized just what was happening. With the loud speaker horns placed as they were at the end of the hall

and the music stand in the center of the hall it caused a peculiar condition. For instance, the caller would say "Allemand"—well about the time he got "mand" out the "Alle" would be coming out of the horns. So here was the music coming in one ear in time with his call but the voice seemed to be lagging a beat or two behind. The result was that he picked up the beat with his foot trying to catch up with the voice. Whatta mess! I know in my own case the second time I was at the mike I plugged my left ear with cotton so I could not hear the amplifier and kept the right ear to the music. It worked a lot better.

Carl Myles

(Of the fifteen letters so far received regarding the topic of "speed" the majority seem to be in favor of the Petersons. A quick poll among dancers indicates that a speed of 140 to 142 is not too fast. The majority would like to keep it from getting over this, however; terming anything faster a "rat race", etc.—Editor.)

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This is the program of dances done at the Northeastern Oklahoma Square Dance Festival, Tulsa, Oklahoma, March 5, 1949. (The pro-

gram was sent to us by Gretchen Hill.)

Grapevine Twist, Birdie in The Cage, Chase the Rabbit Chase the Squirrel, Dive for the Oyster, Chain Around the Mountain, Lady Around Two Gent Fall Through, Sashay Partners Half Around, Step to the Right and Swing, Down the Center Divide the Ring, Sally Goodin, Arkansas Traveler, Two Little Sisters, Lady Around the Lady Gent Don't Go, Ladies Chain, Red River Valley, My Little Girl, Six to the Center, Elbow Swing, Allegro Square, Texas Star, Harlem Rosette, Right Hand Back to Lady Left, Wave the Ocean, Butterfly Whirl, The Old Pine Tree, Oh Johnny and Caller's Choice.

HANDLING OF THE CROWDS:

Several unique features were presented by the Texas bunch in handling the large groups. One important element was the lining of the floor into Squares. This was done with the use of white masking tape which withstood the 14 hours of dancing that went on during the two days. Because of this, it was easy to find room for all the dancers. Another good idea was to employ a committee of "flag wavers" whose duty it was to spot the incomplete squares and stand waving a large pennant shaped flag to signify the need of additional dancers. This in a large crowd made it possible to spot the vacancies much faster than if hands had to be raised. The various clubs in the Houston area provided costumed members who served as ushers, door guides, ticket takers and information attendants during the event.

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MAY 1st A.S.D. ROUNDUP LIMITED TO 1000

The overcrowded conditions in past Roundups have resulted in the decision that in the future such gatherings shall be limited in size to the comfortable capacity of the hall. Therefore the May 1st Associated Square Dancer's Roundup to be held in Glendale Civic Auditorium is being limited to 1,000 persons, or a percentage of approximately 40% of the membership of the member clubs.

Following are the names of the Square Dances and Round Dances to be featured during the afternoon festivities: Marching Through Georgia, Hinky Dinky Parlezvous, Right and Left Along the Line, Hot Time, Spinning Wheel, Inside Arch Outside Under, Sides Divide Two Versions, The Route, Four Gents Star, Ocean Wave, Arkansas Traveler, Ladies' Chain Three Fourths Round, Pine Tree, Sashaway Hash, Catch all Eight—Out and In, My Pretty Girl, Arizona Double Star, Missouri Hoedown, Forward Six and Don't you Blunder (Triple Arch) and Sashay Partner Resashay Right and Left Through. Waltz, Cotton Eyed Joe, California Schottische, Glow Worm, Spanish Circle, Varsouvianna, Hot Pretzels, Laces and Graces, Buffalo Glide, Blackhawk Waltz and Goodnight Waltz.

A New Arrival

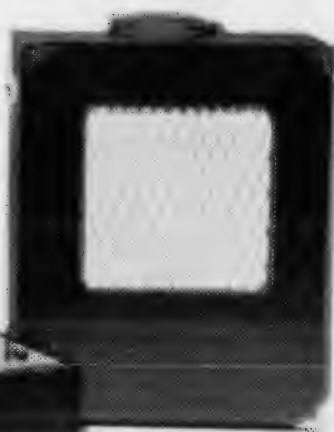
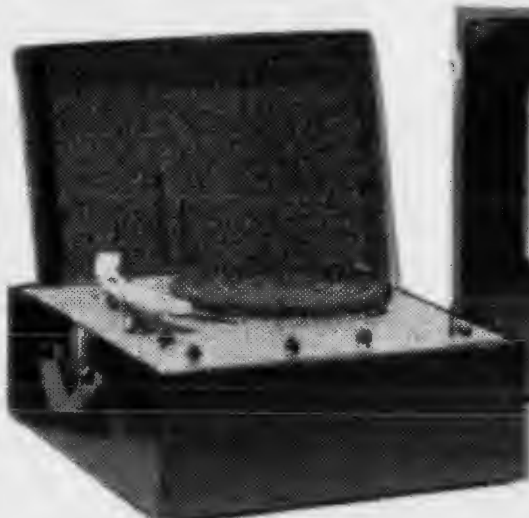
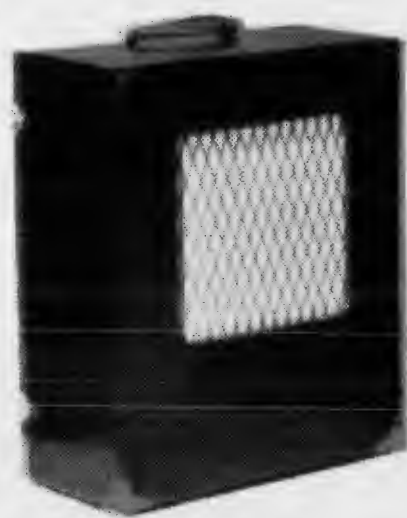
Here's a novel way to announce a family addition. The verse appeared in an announcement sent out by Wayne & Alma Warga (Wagon Wheelers, Paramount Squares).

Allemand left and howdy do,
There's a Warga boy and he's brand new;
Born April 9th with a whoop and a holler,
At 11:45 P.M. as bright as a dollar.
His name is Robin LeRoy and how he bounces,
He weighs five pounds and two ounces,
So circle eight and dance for joy,
Alma and Wayne got another boy!

Sets Out of Order

or DOPEYNITIONS

ALLEMAND LEFT:	The first movement in a caller's attempt at creating mass confusion.
BALANCE:	What you wish you still had in the bank after buying a new square dance outfit.
BREAK:	Sometimes pronounced "Broke", (see balance).
CALLER:	Maniac with a sense of humor and desire to mix everyone up and say it's all their fault.
DO-SI-DO:	Depending where you're from. In New York they mean do-sa-do. In Texas they really hope you'll do a do-pas-o and in California it's a ladies' figure which is the same thing as being caught in a revolving door.
FIRST COUPLE:	Show offs who think they know what the caller is going to say.
GENT GOES WRONG:	Polite way of saying "Brother you sure messed up that dance".
HONORS LEFT:	What little honor you have left after forgetting to "Turn right back" in a Grand right and left.
KEENO:	That's all, bub, you can rest now. Okay, sister, your feet are killing you — take your shoes off.
ODD COUPLE:	The funny looking people across the set.
ONCE AND A HALF:	See "Single Elbow".
OX BOW LOOP:	A convenient manner of dislocating your left shoulder.
OPPOSITE COUPLE:	The odd couple as seen from the other side. (see odd couple).
PROMENADE:	Act of each couple taking a tramp home, to music.
ROUND DANCE:	Anything that isn't a square.
SASHAY:	Double talk meaning, the perfume is in the top bureau drawer.
SINGLE ELBOW:	See "Once and a Half".



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YOUR DIRECTORY OF SQUARE DANCE GROUPS

The first issue of "Sets In Order" published the first complete Square Dance Directory for this area — more than 120 names. The next issue of the magazine published a revision which listed 175 names. Since then the changes have been coming in to "Sets In Order" so fast that it's been virtually impossible to keep up with all the changes.

There are now between 350 and 400 active groups in the area. The listing of these alone would fill half an issue of "Sets In Order". For that reason a special supplement to this issue of "Sets In Order" will be available at Square Dance clubs and at the offices of the magazine which will give a directory as complete as possible of every open and individual group in the Southern California area.

If your group is not listed or if it is listed incorrectly, a correction immediately sent to "Sets In Order" will correct it for future use.

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The first annual Reves Field Jam-Up at the Naval Reserve Armory in Long Beach, California will be held Sunday afternoon, May 15th. A benefit for the Navy Relief, the emcee for the afternoon will be Jack Hoheisal. Callers for the event will be Paul Pierce, Jim York, Ted Rowland, Jack Hutchins, Myron Davis, Wayne Donhoff and Jack Patterson. The public is cordially invited to attend this big affair.

DEAR EDITOR:

For your information the drawing at the top of your feature "The Square of The Month" is not a square but a quadrangle. Incidentally, this gives me an idea. I'm going to be the first quadrangle dance caller and organize a bunch of quadrangle clubs. All members will have one leg shorter than the other so they can rangle around the quads properly.

Sincerely,
Frank Grunden

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